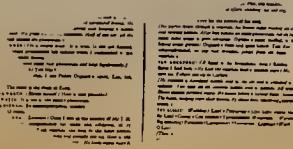
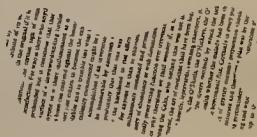


THE INNIS HERALD

THE sun had not yet risen. The sea was visible from the sky, except that the sea was as if a cloth had wrinkles in it. Gradually a dark line lay on the horizon dividing the sea and the grey cloth became barred with them, one after another, beneath the surface, pursuing each other, perpetually.

As they neared the shore each wave and swept a thin veil of water over the wave paused, and then

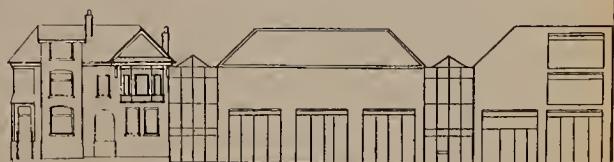
“...to break!”



THE waves broke on the shore.

HORIZON

YOU ARE HERE



HERMENEUTICS / ORIENTATION / DUCKS ISSUE



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...and it's all because you didn't eat your vegetables, as a kid, or didn't chew 'em properly, if you did

-Michael Cooney

War with Words

Language presents both an advantage and a disadvantage to its users. It gives the user an effective filter which speeds up information processing. At the same time it places a distance between the language user and the user's environment. The cause of many of humanity's problems may lie in this separation of the language user from his surroundings. At any rate, language as a tool lends itself to abuse that leads to unfortunate results. It also leads to garbled and false information manipulation.

Language users possess a very powerful tool in terms of their ability to assess their world. This instrument is simply the naming of things. When we name things we associate a token with the object that we name. The token with language users is some pattern of thought which can be represented on paper by a set of letters, or vocalized with a set of phonemes. The token is, in effect, a representation of the object. Tokenized representation of an object simplifies conception of that object. Rather than representing all the details of an object, a token only gives the objects certain attributes. These aforesaid attributes are the distinguishing features of the complete set of objects which can be assigned the token. For example, the token word 'circle' can be used to represent any planar figure in which all points are equidistant from a central point. Not all circles are the same, but the word 'circle' is a convenient way of evaluating and categorizing any shape which has the previously mentioned geometrical characteristics. This presents an advantage in a situation where, for example, one has to sort circular and square objects of different sizes and colours into separate piles. We can designate two different objects as circles even though they are visually completely different. In effect the ability to assign words to things collapses the amount of information that we have to deal with. It acts as a filter through which we can evaluate the world in its essentials rather than in every detail.

The amazing thing about language is the amount of information that it cuts away. Words such as 'butterfly' represent a set of objects with very unique characteristics. Yet children who are taught that a particular object is a butterfly will eventually be able to identify butterflies on their own, representing a complex organism with a single word. It would be incredibly difficult to teach a computer to recognize an object as a butterfly, because a computer cannot separate the essential identifiers from other characteristics of objects; it cannot use words to substitute for information but must represent things in all their detail. The information band width of human fact processing is much smaller, but computers process the greater amounts of information that they must deal with more quickly.

The problem with using verbal representations of the world and thinking with these representations is that information is lost. Even more critical is the fact that information can be deliberately obscured and

corrupted. Language can be used as a weapon and tool of war.

When we use words we conveniently stick objects into envelopes. Use of words does not necessitate looking at the inside of the envelope in order to see what is inside. Thus, we can dismiss somebody as a fool and forget the other characteristics of the person. This is because we can manipulate the token 'fool' and use it in thought without examining the object we are using the token 'fool' to represent. This leads to misconception and misrepresentation. The problem is compounded by the individual nature of tokens. In the above situation, one person's conception of 'fool' can be different than another person's. Yet, when people are using language in a public sense, only the token can be conveyed through verbalization. The objects real characteristics, which may be looked at by the person who assigns the token, are not accessible to the person who merely hears a verbalization of the token. Thus information is lost when language is used. The problem gets worse as the objects represented get more complex. Thus, probably no two people mean the same thing when they say 'love'. Far more, probably, assign the same value to the word 'grapefruit'.

Furthermore, the public nature of word tokens leads to the infiltration of other consciousnesses into an individual's mind. Verbalized and written language is by its nature, and by necessity, a public thing. Although internal tokenization (that is, the assigning of tokens to things without verbalizing the tokens or writing them down) is conceivably separate from external tokenization, the process of learning a communicated language surely effects the way we tokenize. There is a standard way of thinking among individuals who share a language, a common way of separating things into groups. For example, there are certain tribes (or at least there used to be) whose counting system uses the units one, two and more than two (although they don't think of it as more than two but rather as another amount of things). This system simplifies an algebra quite a bit but is representative of a severe problem. People of the above tribes cannot use the concept of 'three objects' because they don't have a token for it.

People in the southern U.S. in the period of the civil war used the token 'Black' for the slaves that they abused. These tokens neglected the humanity of the Black people and the essential sameness of Black's and anybody else. In fact, even having a different token is indicative of the creation of a group with exclusive members (by the nature of the process of tokenizing).

The use of a perverted token such as the one mentioned above can be explained in several ways. A token which ascribes certain aspects to a group eliminates the need to look beyond surface meaning when evaluating that group. It provides an easy tool for assessment of another person. This tool is easily bent to the

needs of those who define the token.

In the case of the South, the tool eliminated the humanity of Black people thus allowing the 'owners' to think of them as property. No problem arose with humanitarian feelings because there were no conceptions of humanity. This same tool prevented Black people from receiving the right to vote until much later on, because the token value was perpetuated by society and the transmission of language in it by the teaching of children whose thought processes are molded in early years by the language users around them.

Perverted tokens also allow the user to create a false sense of security and stability, giving the user a distance from the world. If there is a group of people who disturbs you, redefine your token for them so that you can disqualify these actions as rubbish. If you wish to oppress a group and you have some deep feelings of guilt about it, or you are having trouble getting people to cooperate, redefine your token and better yet, your society's token for the group so that they are no longer considered human. If one has the ability to force this redefinition and make it seem plausible then, members of society no longer have to see the individual behind the distinguishing characteristics of the group that you are tokenizing.

An extension of this last technique

gives soldiers a security that is

necessary when their country calls

on them to go and kill people in

other groups (race, country, etc.).

One of the distinguishing

characteristics of wars in recent

times (aside from constantly

'improving' weapons) is a renaming

of the 'enemy' when the war ensues.

Creating a new token is even more

effective than redefining a new one,

because the emotional and situational

associations of the token can be

created by the creator of the new

token. A wholly new word does not

evoke any deep feelings in a person

which may be hard to get rid of.

Thus, in nearly every war in recent

times, the enemy is given a new

name that immediately obtains a set

of defining characteristics that are

negative. The new name is used in

derogatory jokes and invades the

culture. It builds up a set of

associations that are a product only

of the war and thus carry no reality

with them.

When the soldiers go out for the first time into the battle field they do not have to fret about killing people. They are killing objects that are associated with the tokens built into their heads. When an enemy is seen wandering down the road, he is identified and assessed as a particular, non-human thing, and killed. Admittedly, sometimes soldiers come to see the enemy whom they have heard so many false things about for what they are - human-alive-breathing. But these soldiers can be taken care of nicely in our mental institutions where many lose their capacity to speak.

They are just victims like everybody else who is tokenized but

not seen in a war of words.



THE INNIS HERALD

September 1987, Volume 21 Issue 7

The Paper with a Modicum of Sartorial Elegance

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Violence Against Women - Embedded in Our Culture?

Jenny Farkas

Old English law used to include a law that was referred to as 'Rule of Thumb'. This rule, whose name is used as a slang phrase today, stipulated that a man could beat his wife with a ration (stick) no thicker than his thumb. The idea of keeping a wife in line was, and to a fair degree still is, popular. Until as recently as 1985 such ideas were prevalent in our laws. Our newly renovated 'sexual assault' law (read: rape and other sexual assaults), for example, used to define rape as 'nonconsensual sexual intercourse by a man with a female **NOT HIS WIFE**'.

This year my back-to-school essay on 'how I spent my summer vacation' will be different from other years.

This year I had a job that was not only career-related (a first) but also an eye-opening, highly educational experience.

During the summer I worked at the Barbara Schiffrer Commemorative Clinic, a clinic that offers free legal and counselling services to female victims of violence.

Barbara Schiffrer, a Toronto lawyer was sexually assaulted and murdered walking home in the Beaches the night she was called to the bar of Ontario.

Working at the clinic I became aware of the severity and frequency of the violence that goes on in our society.

Violence against women is not

something that exists in isolation, it is a universal phenomenon that transcends all social, educational, economic, ethnic, religious and class backgrounds.

Violence against women is an issue of extreme importance to all of us now. The fact that it exists reveals the severe power imbalances in our society: violence is not about strength, but power, the power that a husband feels he has over his wife, a boyfriend over his girlfriend, a rapist over his victim. The fact that it persists illustrates a flaw in our society. By not sufficiently condemning the beatings and abuse (whether verbal, emotional, or physical, whether actual or perceived, whether carried out or threatened) we, in effect, condone them.

Semblances of power/control over women in all areas of society from pom magazines to the law illustrate how institutionalized our attitudes towards women are.

One might assume that in this 'progressive', humanistic, freedom-conscious day and age, such rule of thumb attitudes and laws (attitudes and law intertwine since strong social attitudes often become institutionalized in the laws which, in turn, influence social attitudes) would be on the 'way out'. Such a movement in the legal system would surely cause the frequency of violence against woman to decrease. Such is not the case, as the alarming

figures below indicate.

Nationally accepted estimates indicate that one in ten women are abused by their intimate partners. Taking the violence to the extreme, wife killing accounts for just over 8 out of 10 spousal homicides, and one sixth of all homicides.

Further figures report that 1 in 4 women will be sexually assaulted at some time in their lives (49% before they reach the age of 17). In approximately 58% of these assaults the assailant is/are known by the victim. The most frequent location for assault is the victim's or assailant's home or car. Sexual violence doesn't happen somewhere else to someone else. It is very near and very real.

Violence against women is a crime for many reasons. Two of the most telling reasons follow.

First, a very small percentage of victims report the violence to authorities or take legal action against the assailant. This not only conceals the true number of women who are being harmed, it also illustrates serious flaws in our institutions. A woman will not report an incident of violence if she feels that it will cause her more anguish, and perhaps make her more vulnerable to further abuse. Many social attitudes also influence a woman's decision not to report an assault. Women 'want' to be raped, so the myths say, and 'they enjoy it'. A woman is made to feel

responsible. Feelings of guilt arise from having chosen a certain path walking home, wearing a certain outfit, sleeping without clothes while leaving her windows open. Such victim blaming denies the women access not only to freedom (the right each and every one of us SHOULD have to do what we please, when we please, where we please when we please and with whom we please as long as we don't hurt those around us), but to justice.

To continue, social attitudes also dictate that a woman, especially a wife, is the property of her husband, a commodity to do with as he pleases. Such attitudes are reinforced by comments such as 'she must have provoked him into hitting her', or 'why did she stay with him if the violence was so bad?'. Defense lawyers use such tactics in courts of law to minimize the severity of the battered woman's experience and destroy their credibility.

Secondly, women's experiences of violence do not fade but remain to haunt them. Women beaten again and again throughout childhood and adult relationships swallow their pain and suffering continuously, which causes serious psychological effects.

Some rape victims (whether raped once or repeatedly, by one rapist or a gang) are afraid to go outside alone. It takes hours of preparation to go to the corner store.

Incest survivors act on feelings of

self-worthlessness and find themselves in continuous situations of violence. Findings point to the fact that many prostitutes were victims of incest and child sexual abuse.

This violence is criminal. Yet, because it is institutionalized violence, violence ingrained into society, it becomes acceptable, invisible.

Let us not applaud those men who are not wife batters and rapists, for they are not the issue. They do not deserve special recognition for the bravery that it takes to control their 'biological tendencies to be violent'.

Let us instead applaud those women who have survived the torture and violence, the years of abuse, of verbal put-downs, of emotional game playing.

Let us instead applaud the women at the Schiffrer Clinic and all the other women and men working towards change, towards a 'new world view' in which a woman's right is not one of 'not to beaten' but one of 'to be free'.

Violence against women is an issue of fundamental importance. Until we attain the basic freedom to live as full, free human beings, no other freedom whether it be freedom from nuclear war, oppression, poverty, crime or environmental degradation is possible.

Refugee Student

Vicky Zeltins

The ICSS will be sponsoring a refugee student this year. After a referendum in April 1987, it became apparent that the refugee program would be continued.

Cassie Rivers, ICSS President, has explained that this year is to be a sort of trial run. The potential of running the program every year relies on the support shown for it in the college. Sima Chandi, Chairman of the ICSS Refugee Subcommittee, is convinced that this worth-while project will succeed this year and in future years.

Money for the sponsorship of the refugee student comes out of the fees students pay to the ICSS. This is not the total amount required, however. Sponsorship also comes from outside of the college.

The Campus Co-op contributes a room for a year and board for eight months. The room and board are paid for by a ten dollar donation

from every student in the Campus Co-op program.

Innis College's involvement with refugee students over the past few years has been variable. In 1986/87 we did have a refugee student at the college but the student was sponsored by the campus wide World University Services Canada (WUSC). In 1985/86 a refugee was sponsored by the ICSS because there was an excess of cash at the end of the 1984/85 year. No complete set up exists for the Refugee committee but the program is founded on the belief that bringing students who would otherwise not have a chance at an education is the right thing to do. If you have some time you can give to the program please leave your name and phone number with Cassie Rivers at 978-7368 or Sima Chandi at 978-6187

John Writes!

Welcome and Welcome back!

To new students: You may have heard many strange things about Innis - don't worry, they're true but only Fuzz can explain them all to you.

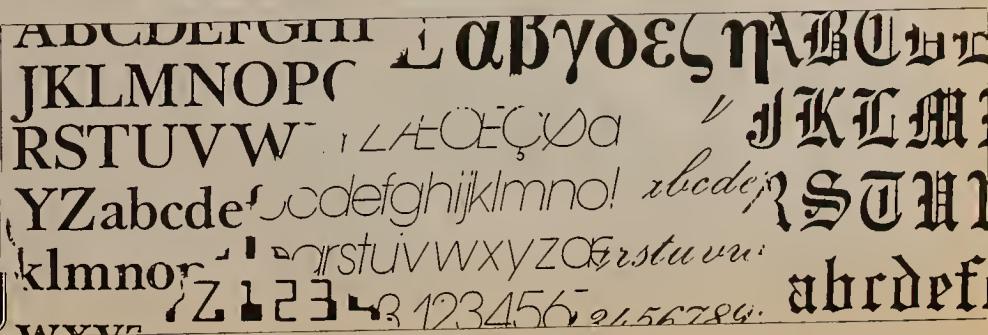
To returning students: When things get tough, remember your Vonnegut: "...there had been absolutely nobody at the top who had understood things really worked, what it was all about, what was really going on." (Galapagos)

John W. Browne
Principal



LETTERS

The Innis Herald has an open letters policy. Letters must be signed and must be free from sexist, racist, agist, homophobic or just plain dumb content. Opinions expressed in letters, like all submissions, are attributable only to their authors; no liability is attached to the Innis Herald, the Innis College student society or to the publisher.



Form Over Function

Art Wilson

A bit of background, such as it is. **SCAT** is a literary magazine produced by the students at Innis. It contains works of poetry, prose and visual art. Its contributors are, on average, students, although this edition contains works by U of T alumni, professors, and 'artists' at large. **SCAT** has been in existence for a number of years, I don't know exactly how many, and I must confess that this is the first **SCAT** that I have read thoroughly. Thus, comparisons to **SCAT's** past will be conspicuous in their absence.

I opened **SCAT**, quite literally, at 4:13 PM July, 11. This was a Saturday. It was 30 degrees. 30 in the city is oppressive, in the country, its 86 Fahrenheit. On Sunday I decided that 86 Fahrenheit was oppressive and retreated to the city early, home in time for lunch and the British Grand Prix.

This year **SCAT** comes in a box. This has its pros and cons which I shall discuss in more detail later. I quickly discovered that the box format is best dealt with by placing the **SCAT** cover on one's left knee, with the base of the box holding the meat of **SCAT** on the right. In this manner one can scan through it by moving the contents from base to cover as each piece is read, then flip the whole pile back to the base when finished. Thus, order is preserved. **SCAT** begins with a twig.

The cover, black with a minimum of text alludes to part of what is within. **SCAT** will be long on form, whether the content will match remains to be seen.

Poetry comprises the first section of **SCAT**. I am rather ambivalent towards poetry, and loathe the analysis of it (all that deep symbolism rubbish). To that end I shall express my opinion about the poetry as a whole and occasionally comment on style, but will generally not discuss content.

The first item is 'Examples' by Cornel Van der Speck. It has two sides. One is white, one is blue. The white side is quite good, the blue side is quite awful.

Next, in theory, are two pieces by Nicholas Power. The second, 'in the middle of Roaratorio' is cut but

lacks substance. It relies too heavily on its 'avant garde' line format. I, as a lover of poetry of this sort as it is an attempt to cover up a lack of content in the writing with a bizarre printing format.

'For Thomas A. Clark', the other work by Power is much better. The line format here is again somewhat odd, but this time it is subdued and it works. This poem has what Power's other work lacks, content in absence of print form. His controlled use of non-linear line format complements the verbal content of the piece.

'Jacques Werup', translated by Roger Greenwald, is either two poems on two pages or one poem on two pages. Jacques Werup is the author's name, and perhaps the title, or perhaps the work is untitled. While the poem(s) may have merit, it is largely lost on me. I did not

appear that the form of **SCAT** may well overpower the content, which is fine. If the Editors had spent less time on the form of **SCAT** the content wouldn't have gotten any better.

There are two pieces classified as fiction. 'Ode to Phili' demonstrates that it is difficult to write short fiction. The ending of this piece is terribly forced. It has nothing to do with the previous text, and cannot stand on its own, as it says nothing. Aside from the end, the piece isn't bad. In fact, were it not for the loathsome ending (the piece would be improved immeasurably by the deletion of the last line) I might have enjoyed it.

'The Compelling Story of Bemie's Art Bar' is one of the best works in **SCAT**. The prose is tight, the author Philip Kummel doesn't try to say too

conversation and it doesn't work, which clouds any merit and insight the story may have to offer.

'Coming Down', a story by Rebecca Godfrey, is a far better effort, but one which leaves me torn. I can't decide whether it is an incisive analysis of the life of a punk girl, or an attempt at insight by someone who doesn't really understand the motivation of her protagonist. I lean towards the former.

'Lydia's Imaginary Genital'. It appears that a poetic description of breasts and repeated genital references are enough qualification for inclusion in **SCAT**. Too bad the piece is rather awful. Perhaps the editors could have found some other way to show that they are not afraid of publishing 'controversial' material.

Pete the Talking Dog : An Oral Biography. This is one of **SCAT's** high points. It's refreshingly light and fun. Robert Martin shows remarkable restraint and maturity in his writing.

'An Inner Piece'. The author's name says it all. The piece is tight yet very boring.

Ted Parkinson's 'Landlubbers' is also among the better pieces in **SCAT**. Unlike other good works in the Box, 'Landlubbers' succeeds because it doesn't try to accomplish too much, and it has an interesting stylistic book, which is used with restraint.

'Landlubbers' is written in three parts. Each part covers the same subject, and takes place in roughly the same time frame. The distinction between the parts is that each is written from the perspective of different characters. It works.

Photos.
What bad Elliot Gould film is on T.V.?

'Children' is good. But young children are a relatively easy subject to work with. They lack the false modesty of older people and thus are relaxed and natural in front of the camera. Their innocence naturally juxtaposes with the adult world in which they exist in the viewer.

I like 'Steak Chops'. It captures our neon, food and liquor centred

lifestyle. And that's all there is. 'Cows' is great.

I shall not comment at length on the non-fiction section. The work presented here, particularly Tessia's writing is not in my field of expertise. Both are quality works, but both require some prior knowledge of the subject matter to be fully appreciated.

I object strongly to the writers' workshop plug. I object strongly to the tribute to R. Greenwald's ego in the writers' workshop plug. In a way similar to finding tacky book ads at the back of otherwise fine paperbacks, one is torn between a desire to tear out a wholly inappropriate and incongruous page, and the desire not to damage anything between the covers, or the licks of a fine work.

I don't object to writer's workshops. Many **SCAT** readers may be interested in joining. Both **SCAT** and the workshop involve the written word. But a lot of writers smoke and we don't have cigarette ads in **SCAT**.

Finally some notes on format. I like it. It allows for a flexibility of presentation which would be impossible in a bound work. You could read it in the sauna without having it fall apart. There is more segregation of the pieces and sections than would be possible with a bound format. One could take exception to the randomness of the work, arguing that the continuity of a well ordered magazine could make a more powerful statement. But given that these works were not written as a group, and were likely selected on the basis of their individual merit rather than their conformity to a common theme, the à la carte format is more appropriate.

There is a fair bit of crap in **SCAT**. This is not to say that the authors of this crap necessarily lack talent. Merely that their talent is currently in a rough, uncultivated form. But writing is something that is learned by doing, and so **SCAT** should contain some crap. Fortunately **SCAT** is not all crap.

SCAT is in many ways a triumph of form over content.

SCAT!

consider these to be bad works, but neither was I particularly interested in them.

The Jacques Werup's work brings to light a failing in the form of **SCAT**. The table of contents is often vague and misleading. It was only through process of elimination, for example, that I discovered which piece was 'Graph Paper'. The piece is not titled and does not naturally suggest its title. Further, with respect to 'Song of Zero Zero Zero', it is not immediately clear that Graphic and Cover are indeed a part of the same pamphlet.

'Doily' and graph paper are largely fauteus although I do like the presentation and translucent paper used for 'Graph Paper'.

'Song of Zero Zero Zero' didn't stink. But it is basically fluffy and inert.

With the poetry out of the way, it

much. It has a nice hook at the end which is cute without being nauseating.

I don't have a microfiche reader so I won't read it. I must question the wisdom of using microfiche. Sure it's different, but your average reader doesn't have the means to view a fiche and will not truck down to a library to view one. Thus, the material on the fiche will go largely unread (viewed?). But maybe that was the idea.

The largest bound section of **SCAT** is the Stories section. The distinction between this and the fiction section is lost on me.

There are those who can convincingly pretend to have a telephone conversation with a dial tone. And there are those who can't. Stuart Ross can't, and this is the major failing of 'Mister Style, That's Me'. It's written as a one sided

Film Society. Inspired by Caravan and some books from the library, we've decided to show Films From Other Lands. Francophiles can see Godard's *Deux ou Trois Choses* (September 24) and Duras' *Natalie Granger* (November 12), Germans? We've got 'em: *Faust* (October 15) and Kluge's *Yesterday Girl* and *Occasional Work...* (November 19) are presented in association with the Goethe Institute. A programme of rarely screened shorts by Britain's Peter Greenaway is scheduled for November 26. Eastern Europe is represented by *Daisies*, from Czechoslovakia (Dec. 3).

Yes, you are welcome to wear national costume or bring cheeses from the appropriate country on these designated evenings.

Did we mention the films by Dewdney, Cowan, Jacobs, Frampton, Elder, Mekas, Kerr, Hoffman, Rainier, and Brakhage (again)? And that's only September to December. Detailed listings with programme notes and late additions will be available around Innis. Look for the announcement of our first general meeting sometime in September -- everyone is welcome except those who are not (and you all know who you are).

See them. See you.

the federal government), the I.C.F.S. is prepared to pander to your baser instincts one last time before that pork bill is passed. But we're warning you: this is it. Transvestites and het boys (and escorts) are strongly urged to attend the Colour Me Shamless/Grape Dealer's Daughter double bill for insight into your respective (but not



exclusive) conditions. Those into the bananas scene should find a satisfying number of variations in the selection of Lawder/ Sternberg/Lynch/ Psychomedia/ Brakhage films scheduled for the 29th.

And you know something? Just as Canadian society is an exciting mosaic of cultures, so is our little

Writers' Workshop

Innis College in the University of Toronto sponsors a unique Writers' Workshop that allows students who write fiction or poetry to work in a group that includes writers from the city at large.

The workshops meet in the evening, fiction weekly, poetry biweekly. Applicants must be able to commit themselves to writing and to attending the meetings regularly. The size of the groups will be kept small. The workshops are not for university credit; there will be a nominal fee.

Instructor: Roger Greenwald, editor of WRIT magazine; winner: Norma Epstein National Competition (poetry); F. R. Scott Translation Prize for *The Silence Afterwards: Selected Poems of Rolf Jacobsen* (Princeton University Press); Richard Wilbur Translation Prize for *Stone Fences* by Paal-Helge Haugen (University of Missouri Press).

To apply, send 20-30 pages of recent fiction or 10-15 recent poems to Writers' Workshop, Innis College, University of Toronto, Two Sussex Ave., Toronto M5S 1J5. Please enclose your phone number and a stamped, addressed envelope large enough for return of your manuscript. State your university affiliation, if any. (All applicants will be notified in early October.)

Deadline: September 28th

INNIS GUIDE

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Chui, Raymond	IN307	7434
Davey, Phyllis	Library	4497
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Duffy, Dennis *	IN317	4147
Gibson, Bob	IN206	7458
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Harris, Robin	IN301	7433
Hayne, Barrie *	IN234	4146
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Young, Sue *	Library	4497
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* Cross appointed 1986-1987

Amnesty Int'l	IN325	6508
O.P.I.R.G	IN302	3032

Numbers are 978- unless otherwise indicated



Home of the Brave

Vicky Zeltins

Re-organization. That's what the Principal's and Registrar's offices have done. This article is written to help you find the right person to talk to when you need someone to talk to.

The new Registrar is Linda Poulos. Linda is acting Registrar at the moment, and as such will help you with all your bureaucratic dealings. She is familiar with the operation of the university and can be counted on to steer you in the right direction when it comes to making decisions.

Flora McDonald is the full time counsellor and can help you with everything - personal and academic.

She can answer any questions regarding the forms and procedure needed to get through red tape at the university. As well she will help make sure that you are taking the courses required to get the degree you want.

David King, who was the Registrar, is now the Vice-Principal. At present David is doing a bit of everything. His position will become more administrative with the passage of time.

Some things have not changed. John Browne is still our fearless Principal, striking into new territories as Innis principals are supposed to.



The Innis Writing Lab

offers Innis students free help
with any written work
assigned for any course.

(Other students can come to us
with work assigned for INI courses.)

For more information
drop by Room 314.

For an appointment
drop by or phone 978-4871.

Mon., Wed., Thurs. 9-5

Tue. 9-1, Fri. 1-5

INNISIATION '87



EPT

The EPT (English Proficiency Test) is teleologically comparable to the ostrich egg, because both have no rational or meaningful reason for existence and both are conceptually ridiculous. Unfortunately, U of T believes that the EPT is a good and sufficient measure of a student's ability to communicate in the English language. More unfortunate is the fact that your EPT will probably conflict with one of the orientation events. Try to pick a time that avoids

conflict and don't worry about showing up late (for Innis events).

The important thing to remember about the EPT is that the manner in which you express yourself in the paper that you write is more important than the contents of your paper. The EPT isn't something that you should fret about. If you are having problems with it please contact the Innis writing lab for guidance and assistance.

Harold Innis?

The most difficult task for the majority of first year students is finding out where things are and what things are. Where is Hart House? Who the hell is Harold Innis? What's this Fuzz guy doing anyways? The campus and university are not really that big

(about the size of most of the countries in Africa), but U of T can be intimidating. The purpose of the Innisation '87 committee is to get you familiar with your University, your college and the people in it, and have a great time.

Tours

The Innisation '87 committee will once again be running campus tours. Tour leaders will show you the residences, important buildings on campus and may even stand in line with you. Lining up is a U of T thing, but don't get discouraged. In Britain line ups like these are called 'queues' and are seen as evidence of higher civilization. Tours will leave Innis Town Hall (where you will



THURS	10	FRI	11	SAT+SUN	12-13
Bar-b-que & Party		Surprise Farm Weekend		Relax	
THURS	17	FRI	18	SAT	19
All Night Films		Varsity Football Game		Innis Party	



Vision

This year as always, Innis will have an all night film festival during Orientation. This maniacal film marathon is a natural event for a college that is so intimately involved with cinematic studies. The films will be shown in Town Hall starting

around eight o'clock and ending at about eight in the morning. The films are as yet undetermined, but the breakfast afterwards will probably involve some form of egg. This breakfast will be free for students in first year.



Epistemology

Who should you talk to if you have a question? Anyone at Innis. Just ask the first person you run into. Some people will be wandering around with 'Ask Me' buttons, and will want company. Tell them that

life isn't so bad. Other students will be wearing 'Guide' shirts (everything at Innis has a label, even the stairs) and will also provide assistance.

of the atmosphere. If you want to go to the game, meet about half an hour before the game in the pit.

Afterwards a daring sortie will be made to the final Pub of Shinerama or the Blues Bash at the SAC hanger. So come out and enjoy.

BBQ

Thursday the tenth of September will be a busy day in and around Innis. Campus tours will be run all day while students are being registered in town hall. This is also the day of the Shinerama Bed Race. Thursday will also be the first Innis party. Greg and Mitch will be barbecuing bits of ground up cow,

this time with no ulterior economic motivation. A note to vegetarians: tofu burgers and/or dogs are traditionally available at this culinary tour de force. The barbecue starts at six and is followed by a dance with Pub hosted by our erstwhile maître de, Fuzz. Enough of this French.

Farm

The first farm weekend of the year will begin on Sept. 11. The Innis Farm is situated near Oterville Ontario in the middle of tobacco country, on the farm where Harold Innis was born. The farm itself is a modern, open concept building which is designed to host conferences and seminars but is just fine for rabid merry making. The farm is surrounded by fields of corn which are quite fun to wander through in the middle of the night under a brilliant crystal moon. The corn, however, is not edible, so don't try it. Sleeping bags are

recommended and bed space is limited. No apparel is necessary for the annual midnight swim at the neighbouring conservation area. Food and a limited quantity of ale will be provided.

Directions and maps for getting to the farm will be distributed, and some form of transportation will be available for the proles who don't have their own automobiles. The essential thing about getting to the farm is to stop before lake Erie. Watch for details and Farm sign up sheets in September.

Fun

Classes start the week of the fourteenth. To keep you entertained while you adjust to university classes, the Innisiation committee has 'planned' some afternoon events. All events are casual and informal. The only thing required is your presence. Posters will be put up daily to let you know what's happening. All events will take place on the Innis Green. Events will

include the ever popular pick up football, frisbee, hacky sack and competitive suntanning. We may have music, we may not. The pub will be open, the sun will be shining and lots of people you know will be there. Come by after classes or before. Shoot the breeze and leave your mark at Innis, but watch out for windows.



Feeling Her Teeth

Duck with Orange Sauce

1/2 cup of Ketchup
1/2 cup of mustard
1 duck (dead)

Mix ketchup and mustard thoroughly. Cook duck. Put sauce on duck. Run away.



The Letter M

INNIS GUIDE

'At Innis, everything has a proper name.'



The Innis Green (Or Lack Thereof)

Floor the First
Pub
Kitchen
Rooms 100-110
Floor the Second
Environmental Studies
Amnesty International
Rooms 200-210
The Third Floor
Urban Studies
Innis Herald
Rooms 300-306



The West Galleria

The Corridor

The Town Hall

The East Galleria

More Stairs

Floor One
Principal
Registrar
Residence
Information
ICSS
The Pit
Rooms 113-131
Floor Two
Cinema Studies
Library
Rooms 217-234
The Last Floor
Writing Lab
Independent Studies
Rooms 309-327
Harold Innis Study



The Corner

The President's Address

Cassie Rivers

The first two weeks at Innis are always a time of non-stop activity, a chance for new students at Innis to become familiar with the social side of university life, and a chance for returning students to reestablish old friendships, in addition to meeting the incoming 'freshpersons'. While everyone is aware of all the activities that are going on, the organization behind all the activities is often not seen. The Innis College Student Society (ICSS) is a major factor behind Orientation Week, in addition to the college and the alumni association. But while orientation lasts for only two weeks, the activities of the student society will continue throughout the year.

Upon registering at Innis, one automatically becomes a member of

the ICSS, our student council. Everyone has the right to vote at student affairs meetings, held every two weeks (a schedule will be posted as soon as possible). While the eleven member executive is responsible for organizing such events as pubs, intramurals, games nights, and other extracurricular events. In addition, committees are set up by the executive members. Lots of volunteers are needed for these committees. Most of the committees are formed at the beginning of the year and are a great way to get involved.

Perhaps the most important ICSS meeting to attend is the annual budget meeting held in mid October. At that time an itemized budget is presented by the treasurer to the

students. Once again, every Innis student has the right to vote on how their student fees are spent. The participation of students in this meeting ensures that the executive meets the needs of Innis's students.

The ICSS is an important part of life at Innis College as academics are not the only aspect of a university education. As president of the student society, it is my hope that everyone recognizes the uniqueness of our college, the student society and the role of the student in it. At Innis, representatives of students do not make the decisions concerning students, the students themselves do. The ICSS is for you, the student, and only with your input can it be successful and ensure a great year for everyone.

The President's Other Address: 2 Sussex The Other President's Address: 21 Sussex

First ICSS meeting :
the end of
September.

Be there.

Discussion

east meets west
les percussions de strasbourg

Philips 6521 030

About ten years ago an album appeared on the market called 'East meets West'. It featured Yehudi Menuhin and Ravi Shankar playing duets on violin and sitar (respectively) in both the European and Indian classical musical idioms. This album is rather different. Firstly it is an album of new music (un-popular), for reasons which will be made clear. Secondly, the instruments in this recording are all percussion, both tuned and untuned. Solely percussive pieces became acceptable after revolutions in music led by composers such as Edgar Varèse (*Ionisation*) and Bartók (*Concerto for percussion*). Percussion music and drumming in particular have recently become accepted on their own merit. Works such as Steve Reich's Drumming and a realization that drums are musical instruments basic to every culture have enforced this point.

The album 'east meets west' features the works of three Western composers. Their works in this album are all based on Eastern 'subtexts'. The pieces are performed by les percussions de strasbourg, which consists of six musicians and 160 instruments.

The first piece on the album is 'Shen' by Tona Scherchen. The piece is based on Chinese musical idioms and is supposed to attempt to explain the mysteries of life. Throughout the piece a rhythmic cell is developed and modulated through time as it is played on a Chinese drum. Above this other instruments play in waves of sound as the rhythm of the whole accelerates. Throughout there is a dialogue between the drums, the tuned percussion and the chant/shouts of the performers. The music ends in an explosion of sound and rhythm, becomes silent for a minute and ends with a pseudo melodic section that seems to wriggle. This is the most evocative and best piece on the album.

Alain Louvier's 'Candrakala' and 'Shima' are also on the first side of the album. These pieces use

rhythmic patterns drawn from the Hindu book *Carnagveda*. The first is based on rhythms describing the Earth, Sun and Moon. In it, metal percussion instruments play continuously from start to finish. Swirly rhythms in the bottom are overwritten by more ponderous tuned instruments. The pieces flows smoothly from start to finish. 'Shima' is supposed to evoke aspects of a lion and works pretty well.

The second side of the album is occupied by George Aperghis' work 'Kryptogramma'. This piece's rhythm is derived from classical Greek works that were codified in an undecipherable way. Not surprisingly, the piece lacks the structure that the other pieces have. It also lacks any other kind of focus and is boring.

Phred

Koto Mozart
The New Koto Ensemble of Japan

Angel S-37553

Lately, a whole slew of albums have come out that feature classical music played on new instruments. Such albums have included Bach played on marimbas, harmonicas etc. This album is the second in the classical repertoire recorded by the Koto ensemble of Japan (the Koto is a classical Japanese instrument that resembles a zither. It has thirteen silk strings which are plucked by the performer). The first was of Vivaldi's Four Seasons.

This album is both good and not good for the very same reason: instrumentation. The Koto produces a sound that is reminiscent of the harpsichord. It has a very short sustain time and seems to buzz slightly during the decay when it is played forte. Yet it has a very delicate sound and a surprising range of expression within its limits.

An ensemble of Koto's would be fine when playing contrapuntal music or music that is pure in its independence from instrumentation. Mozart's music, however, was written in a period when new instruments were being developed, old ones were being refined and

orchestration was coming into its own as an art.

The homogeneity of tone colour makes it difficult to separate foreground from background. Thus, the key modulations and shifting of themes from foreground to background is muddled. Especially frustrating is the loss of the delicate woodwind highlights that often outline modulations in Mozart.

Sustained notes must be played tremolo on the Koto. Thus, punctuating and cadential chords as well as *sostenuto* passages sound like a colony of demented banjoist on speed.

On the other hand, the staccato and rapid moving passages are played with a beautiful crispness that emphasizes the filling in that Mozart does while the main melodic process is happening. It reveals bits that don't come out in standard recordings.

The pieces played on the album are Eine Kleine NachtMusik and Symphony No. 40 in g. Eine Kleine NachtMusik is, on the whole a lot better than the symphony. This is because it is written for strings while the Symphony is written for an orchestra with winds.

The Romanze from NachtMusik is quite beautiful and adds a lot to the music. The Rondo is also good with some near sounding guitar like chords in it.

The Symphony is a lot worse. The biggish chordal structure and prevalence of numerous separate melody lines make it difficult to survive the transcription. In addition, the dramatic structure of the music makes it worse because of all the punctuating chords. Also the articulation of passages seems to be really mushy and imprecise.

Altogether it's a really interesting album. The effort of transcribing and playing such pieces on the Koto is impressive, because of the constant need for retuning of the Kotos as they play.

Grigor

Readers are invited to send in bits of paper with writing about interesting or exciting records (on the paper's surface).



Keys

We won't work wonders.

You'll work wonders.

Innis Writing Lab

978-4871

Refined

André Czegledy

Within the world of *appareil* there is a distinct stream of dress which stands out as eminently classic and polished, one which can be termed, for the general purpose of this article, as *Refined Dressing*. Refined dressing tends to be not for an occasion or special event, but for everyday wear - an integral part of day to day life. It is a form of dressing used by the persons who are the fashion equivalent of those in the intellectual realm who possess intelligence and a sense of culture.

As in the exercise of the intellect, refined clothing designs incorporate a certain attitude of the serious, unmistakably signalling a specific intent in their wear. For men, such refined dressing is still relegated to the wearing of a grey, pinstripe or navy blue suit (tweed being acceptable, but requiring a particularly British sensibility to be worn properly). Anything more complicated is extraneous. Anything less complicated runs the very real risk of seeming too 'sporty' for the serious of mind. Anything different is 'new wave' (with the possible exception of the work of men's designer such as Calvin Klein, Ralph Lauren, and Perry Ellis who do approach the subtleties of refined dressing - but more of them in another edition of this column). For women today, refined dressing

is considerably more developed, in attitude and design, requiring a rare mixture of serious but casual ease and uncomplicated sophistication found in the work of but a handful of designers - the best among them commanding American labels. Refined clothing retains a number of integral, distinguishing characteristics: confidence, strength, purpose, energy and versatility. It has confidence and strength in its straight lines, smooth curves, and

better examples of such design than those which fall into the Anne Klein Tradition. The Anne Klein tradition of dress, originating with the designer of the same name, includes the work of two other designers, primarily Donna Karan, and, to a lesser extent, Louis Dell'Olio.

Ann Klein was born in New York City in 1923, her real name being Hannah Golofski. Her experience in fashion began when she was a Seventh Avenue sketcher at the age of fifteen. By 1948 she had formed her first clothing design firm with her first husband under the name of Junior Sophisticates - indicating her interest in designing clothes especially for younger women (and the young in heart). In 1968, with her second husband, she formed Anne Klein & Co. and the Ann Klein Studio, the two design firms from which her pioneering approach to fashion was to reach its summit. Klein's approach to design differed markedly from the majority of her colleagues in its sense of balance between the formal and informal - creating a uniquely refined behaviour in her work. This refined sense replaced the sweater sensibilities of the then popular clothing of the time and complimented the increasing independence of women in society. Klein's ability to combine an aspect of maturity for younger clientele and

has flawed his genuine creativity.

In contrast to Louis Dell'Olio's recent work since 1984, Donna Karan has proved herself the superior designer in her ability to gracefully continue to design clothes in the Anne Klein tradition with a sensibility towards simplicity which has contained none of the more vulgar cutting so prevalent among the 'Minimalist' designers whose work reeks of inattention to form and movement. Born in 1948, Karan was fascinated by fashion and its design at an early age, and, like Dell'Olio, attended the Parsons School of Design. A summer job at Anne Klein, prior to graduation, led to permanent employment at the design house and, except for a brief separation, established her within its increasingly influential structure. Since her departure from Anne Klein, Donna Karan's designs, under her own name, have produced some of the very best work in her *metier*, especially in her separates, like her mentor Klein. Today, the designs of Donna Karan, emblematic of the Anne Klein tradition, epitomize the qualities of refined dressing, qualities requiring a leap of intelligence, in both designer and patron alike, to transcend reiterated knowledge and pass into the domain of an understanding of fashion.

**...& flips
the pizza
dough with
his feet**

pared down surfaces. It has purpose in its simplicity of construction and avoidance of visual clutter. It has energy in its strong unblended colours. And it is versatile with its comfortable structure, containing elements of both formal and informal wear.

Refined dressing is perhaps more representative of today's independent woman than any other form of clothing, and there are no

RANDOM THOUGHTS

Xenophon and Og

A column addressing the metaphysical, physical and just plain absurd.



X: Question one : 'Why is there a god?' My initial reaction has got to be 'Why are you such a smart-ass?', and if I were god I'd really be coming down on you because the obvious question should be 'Why not?'

O: Well, I can't address that ad hominem attack on my personality. However, I can stick up for humanity in general. There is no need for there to be a god because humans can take care of all the functions that God supposedly takes care of in Cartesian systems. I think that the root of all perception lies in humans and there is no need for a god, so in terms of the question 'Why is there a god?', well there isn't one so why bother with the question?

X: Sounds like a bit of a philosophical cop-out to me. I'd give you a D on an essay for that one. The question is not 'Is there a god?', the question is 'Why is there a god?' O: Well I think that this god who is almighty and who should strike me down for asking questions like this, is a god that has been created in order to further the capitalistic motivation of our society and its inherent greed. God is used as a justification and excuse for the behavior of man as he pursues his greedy ends, because god is left to deliver punishment, which means that judgment is taken out of the hands of one's fellow human and is laid in the hands of a god whose reality is inherently unprovable. Thus, man can justify his crusades and can gain the spice and sticks and other wealth that came with the crusades.

X: Well, likely...

O: Well, that's a cop-out.

X: I'll give you the real answer. Why is there a god? There is a god because contained in the essence of the word god, in what we mean by 'God', is a necessarily existent being, and since a necessarily existent being necessarily exists there must be a god. Why? Because he logically follows from himself.

Thats why.

X: Well, I can say the same thing about toothpicks, or toothpaste, or anything else with the word 'tooth' in it. The conception of a word necessitates having some kind of conception of the object that the word represents. If you have a conception of 'god' then you must have a conception of the object it's supposed to represent, and having a conception of an object doesn't necessarily mean it exists. For example, centaurs are combinations of real conceptions that don't exist.

X: Well, I'll agree that there are no centaurs. However, a god is the only thing to which we give the attribute of necessary being so you know we don't have to accept-

O: I disagree with that statement. Before giving god the attribute of necessary being I'd give myself that attribute because without my being, the subjective framework of my discussing this whole damn thing wouldn't exist, so my being is more important in this discussion than God's.

X: Well, my being is more important in this discussion than your being.

O: And my being is better than your being! So there. Nyah!

O: Question two: 'Should I take film studies at Innis?'

X: Yes. Some film studies students have gone on to become SAC presidents.

O: Question three: 'Why is there disorder in the world?' I maintain that disorder is a plot on the part of people who want to make money,

because disorder leads to the foundation of things that create more disorder, such as Tepperman Wrecking, and companies to clean up after the disorder. This can generate quite a lot of money for people in higher places who suppress the masses and take advantage of their willingness to believe that disorder is a natural artifact of the real world, and that entropy is created by something other than the ruling class.

X: Well, it may in fact be true that Tepperman Wrecking creates disorder. However I've been working for Greenspoon Brothers and can assure that we do not create disorder. Rather, we pave the way for the future. Now, why is there disorder in the world? I'd say we can look to Liebniz and realize that there is no other possible way the world could be, so how can you say there's disorder? What other order would you want? It's disorder because it isn't disorder.

O: It seems evident to me, however, that you have certain perceptions of order. The order that is generated by our senses and conceptions is what naturally occurs in all times and places. You have a sense of order that's different from the Liebnizian sense of order, which maintains that there is only one way that the world can be, and as a result, everything in it is in correct order. However, I think we place a further order on top of that. If, for example, we spilled a box of AlphaBitsTM on the ground, they wouldn't fall in alphabetic order (*the reader isn't advised to try this at home. this is a stunt for professional philosophers, and besides, it's messy - ED*) unless it was a very rare occasion. We have a perception that the letters aren't in order because we have a perception of what 'letters in order' are.

O: Although Liebniz would maintain that the letters could only have fallen in one way, they fall in a way which we judge by our conceptions of order.

X: But they have fallen according to rule. If you only knew enough of the data about them, you could predict where each one of the AlphaBits was going to go. It's just that we



don't have the knowledge that God happens to have, or the higher knowledge that we need. You can look to physics, and physicists will tell you that if you have this arrangement of AlphaBits and pour them in this way, they will fall in a certain order. So it is ordered. Its ordered exactly according to these laws of nature.

O: Well, I think an extension of that argument is that we have disorder, at least we have conceptions of disorder, in order to have fun. It wouldn't be fun if we knew exactly how the AlphaBits were going to fall. It wouldn't be fun if we knew what was going to happen all the time. I suppose at this point in the argument we can pull out the fact that we aren't god, so we can't predict what's going to happen. The possibility that we could predict the way everything is going to happen is a real downer.

X: So, what you're saying, in effect, is that there is disorder so that god can have fun?

O: What I'm saying is that there is disorder in order that we can have fun. I don't think that god has any fun.

X: Yaaa, well -

O: Because I know that in a Liebnizian system he can't be anything but one way. He can't even have any type of belief in his own free will, so how can he have fun? He couldn't decide to go out for a hamburger because he would be forced to go out for a hamburger if he was supposed to.

X: Well, I'm know no one at St. Michael's College has fun, so you may be right that god doesn't have

fun, but on the other hand... Maybe the reason... just consider the possibility- the reason there is disorder in the world is because nobody bothers to clean it up. Every one is kind of lazy, you know, they just let it go to pot, it's disorder. If we were a little more conscientious there'd be a little more order in the world. There isn't need for disorder. Sharpen up! You first years coming in here- make sure you get everything in order.

O: Well, I...

X: Question four: 'How many fingers did king Henry the fourth of England have?'

O: Ten. Most people have ten.

O: Question five : 'Is there sufficient cause for the football team's dismal performance last year?'

X: No, but it was necessary.

X: Question six : 'Is there such thing as free will?' Well, first of all, they say that the best things in life are free, and you know that the best things are when someone says 'I will', but anyway... I really... It depends on what you mean by free will. So what do you mean?

O: What do you mean, 'What do I mean'?

X: What do you mean, 'What do I mean'?

O: What do you mean, 'What do I mean'?

X+O : UNGHHHHHHH!! (this was assumed to be a Wittgensteinian grunt, asserting the truth of the language tokens used -ED)

X : 'Is there such thing as a free lunch?' No. There ain't no such thing as a free lunch. Other wise I wouldn't be working.

Xenophon and Og was recorded live before a studio audience. Readers are invited to submit questions on any topic. X+O will try and answer them or at least have good time.

Zombie Philosophers from Hell

Matt McGarvey

Again, it's the start of a new year of fun filled philosophy at Innis. To tell the truth, I'm not so thrilled.

That scourge of adulthood - perspective - has shown me that the most significant events at this school are not really very significant at all. However, don't let me discourage you - it has taken a full four years for me to gain my cynicism.

In this column I intend to both examine classical philosophical topics, such as logic, epistemology, etc., and to apply their techniques and principles to important issues. Such issues include Ollie North (*there goes all hope of leaving him out of this rag - ED*), and whether he is a hero, or a corrupt, fascist megalomaniac who is a greater threat to democracy than ten Baby Doc Duvaliers.

As for my taste in philosophy, I tend to avoid 'systems', e.g. existentialism, in favour of topic

studies, such as the pros and cons of utilitarian ethics, etc. I find some of the complex, detailed works of Hegel, Kierkegaard, Kant, Heidegger, et. al. too detailed to be within the scope of an undergraduate course. These courses always seem to become introductory in nature. Maybe someday I'll be inspired enough to tackle 'systems'.

If I am to offer any advice to budding philosophy students, it would be:

- 1) don't overestimate your ability
- 2) don't underestimate your ability
- 3) don't be discouraged by other people's vastly greater knowledge. They generally don't know what they're talking about.

Let's keep it short.





THE HERALD NEEDS:

SPORTS EDITOR

ARTS EDITOR

ECOLOGY EDITOR

DUCK EXPERT

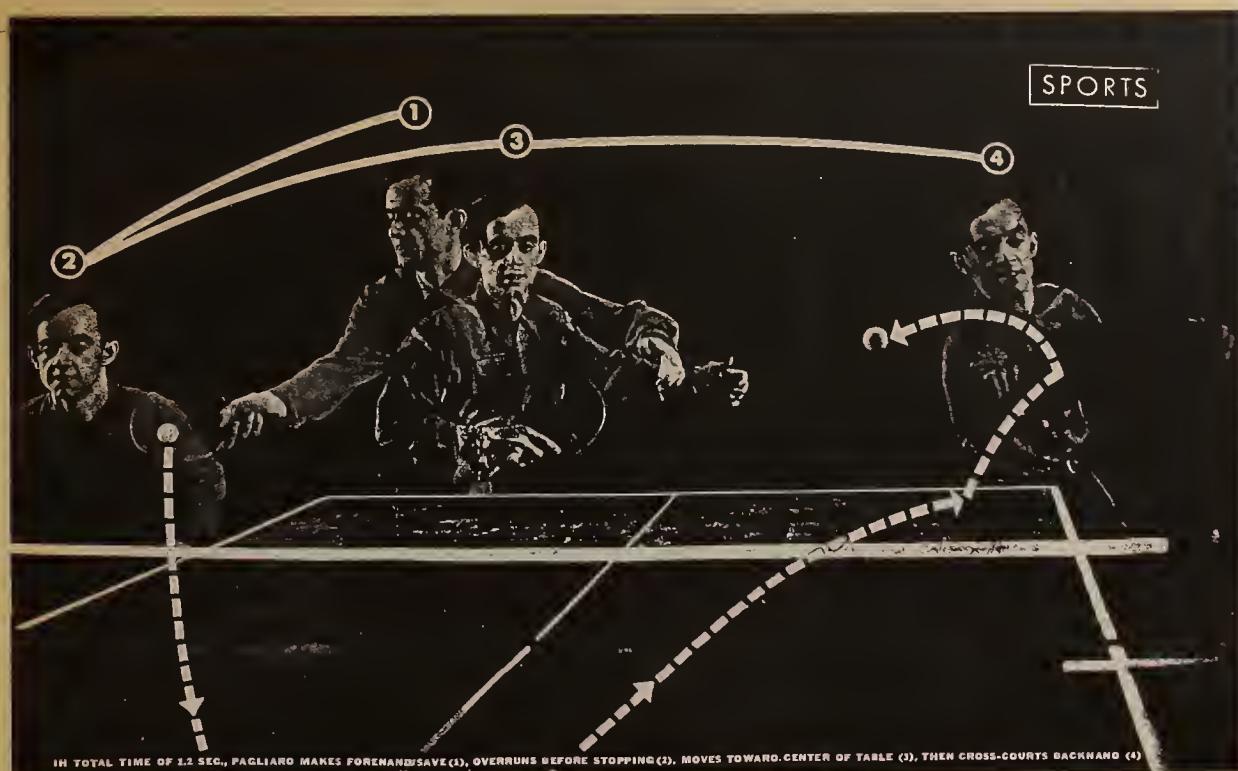
REPORTERS

PHOTOGRAPHERS

AN ATTITUDE PROBLEM

SEE HOW A COMPUTER ADDS • SUBTRACTS • SHIFTS • MULTIPLIES
MEMORIZES • COMPARES • ANSWERS RIDDLES • PROCESSES DATA
DOES THE MISSILE COUNTDOWN • SATELLITE RE-ENTRY • MISSILE
CHECKOUT • SOLVES BANK ACCOUNT PROBLEMS—EVEN TELLS FORTUNES

■ SPORTS



Sports : Football, Rugby,
Volleyball, Hockey, Tennis,
Soccer, Duck Stalking, Inner Tube
Water Polo, Essay Writing

-- We got 'em

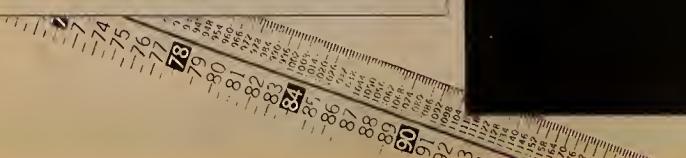
Yeah.

BACK PAGE

SAVE A PIG; STOP EATING BACON
SAVE SHAKESPEARE; STOP
READING BACON



FUZZ SAY:
OOO THOSE DREAMY COLOURS



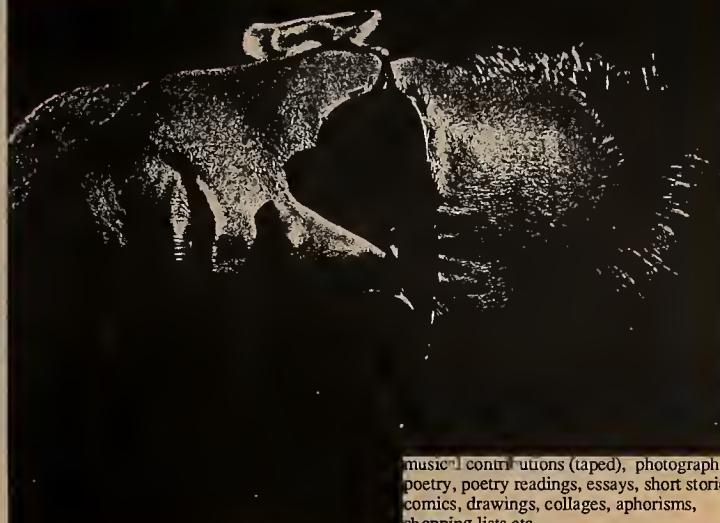
Iago, you submerged...

oh ducks
oh yes
oh wonderful
fabulous killers
ducks
yes



BART - PROVOCATIVE

SCAT!



musical contributions (taped), photographs,
poetry, poetry readings, essays, short stories,
comics, drawings, collages, aphorisms,
shopping lists etc.



HAROLD INNIS SAY:
COCKTAIL LOUNGES AND
RETAILERS MAKE LARGE PROFIT
ON FOAM- SELL 150 GLASS KEG TO
MAKE UP TO 200 GLASSES
TOMBSTONES AND CEMETERIES A
CONTINUATION OF REVERENCE
FOR RELICS AND RELIC WORSHIP

Pathetic

